

“It is necessary to feed the world with beauty!”

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ABSTRACT

To feed the world with beauty S. MAHMUDOV. This article, which reflects the Kokand School of Painting and its representatives, provides detailed information about the history of Painting and the methodological peculiarities of the Kokand School!

Keywords: Beauty, Saidahmad Mahmudov, craftsman, Saidmahmud Norkuziyev, Norkuzi Nurmatov, works, badge, School of Painting, Master, Teacher, honorary member, pattern, applied art.

1. INTRODUCTION

To see aspects of the world that ordinary people can not see is peculiar only to artists! They show such things in the works they create! Such beauty is characteristic of the Kokand pattern, which by creating it and glorifying the world!

After finishing the Second World War, returning home, rubbing the soil of our homeland into the Eyes, Living with the enthusiasm to continue the “decoration” of the profession of their ancestors, the Master Saidahmad Mahmudov, who set himself the goal of becoming a propagandist of beauty, was born in the family of “Hunarmand” embroiderers in the city of Kokand in 1909. His father, Saidmahmud Nurkoziyev, studied the art of embroidery in his childhood and got the secret of mastery.

2. THE PURPOSE AND OBJECTIVES OF THE WORK

Saidmahmud Norkoziyev, a famous sculptor of the city of Kokand, should not be an unfamiliar person in our republic. Saidmahmud Nurkoziyev was born in 1883 in the family of Kokand carvings. His father Norkuzi Nurmatov and grandfather Nurmat Hoshim are also masters. About the master who studied this art from them P.Sh. in Zohidov's book “The Art of Architecture”, The Master explains: “the ornaments made by Saidmahmud Norkoziev are always new and original with the continuous continuation of folk traditions in architecture. The master knows by heart all the elements that make up the ancient ornaments. Using these elements, create new compositions from scratch.

3. MAIN PART

To the composition of the pattern began to work, adding the master's notes. In his skillfully written phrases, we read Respect for the guest, attention to the youth. Often they are inscribed in them bytes that the people love.

To decorate the middle row of the Wall applied a separate pattern composition - manifestation. Ustanin believes that “two manifestations of ornament on different characters stand side by side in one house, the decoration looks funky.”

It is also very important to choose colors for the master. Having gained a great experience, as a result of a thorough study of our rich heritage in painting, it is possible to profoundly emphasize the combination of colors, the output of polish, their compatibility with the shape of the elements. The colorful creative work presented in the applications gives a partial picture in the study of the creativity of the master Norkoziev.

Master Saidahmad not only was satisfied with the decoration, but also worked in the genre of the landscape. He was mainly engaged in copying. The master painted the landscapes in his own way, he sometimes gives side views, contrary to the laws of perspective, also superimposed on one plane.

We can see from the example of the work of Norkoziev how rich experience the work of people's Masters reflects the possibilities of art. Therefore, interest in folk decorative art grew day by day. The ancient decorative art is enriched with new content and has been widely applied in residential and public buildings of our republic. O'r patterns of seats in some buildings of Tashkent attracted the attention of ayniks people.

The ranks of the engravers are filled with young masters from year to year. The application from the composition of Saidmahmud Norkoziyev can help in the work experience of young decorative Masters.

Master Saidmahmud is a skillful artist who has completed his craft. In his hands, the whiskers of miracles are wounded."

In 1913-th year the master Saidmahmud received a photo from his father, from 1930-th year he began to fully train his son Saidahmad as a shogirt. Works created by Saidmahmud Norkoziev with his father: now the works of Saidmahmud's father Saidmahmud Baba are shown in the decoration of the building of the people's Museum of Applied Art and several houses in Fergana and Andijon, the works of Saidmahmud's father Saidmahmud Baba are shown in the State Academic great theater named after Alisher Navoi in Tashkent, in the Kokan the creators. In addition, they can meet their patterns even in border countries.

In 1945-th year, Master Saidahmad returned from the Second World War with one leg disabled, with the badge "for his courage". They call it so because they say: "I would have served my people more than this if my foot was not disabled. I would have promoted beauty. Because it is necessary to feed the world with beauty!"

Such people have added a lot to the national culture of the Uzbek people. They left their experiences as a trail to their shogirts. Saidahmad had about seventy Knights of the father, who taught them his art skillfully as a circle. The Kokand continues the traditional school of decoration, decorating the modern buildings of the shogirt with patterns.

It will be correct to call the master not the Master The Master. His works, which he inherited from us, are invaluable. Not only is the teacher satisfied with the art of decoration, but they are also aware of the calligraphy. At the age of 14, they remembered the Holy Quran. In their works, too, they drew and decorated the verses of the Qur'an with the help of calligraphy and also shared this art with their followers,"says the mother of testimony!

- "I lived forty years together with my PA in this delightful apartment! They accepted me as their daughter. That's what you see in your apartment there lived the ancestors of my pawn, who were creative, that is, nine generations lived in the same house. Another sentence was a lot of accents: the patterns we created are peculiar, repetitive, tiny, connecting patterns! I can distinguish my patterns at a glance!- they used to say. At present, about seventy-five people from the shogirt are life and they are honorary members of the "House of Craftsmen" of the Kokand city."

Even if I talk about the Kokand School of Fine Arts and its manifestations, there is little, it will not be finished. How much they write about, can praise what they have done. As I studied the creativity of these masters, what they saw was manifested before my eyes, which made me wave more than I had received my scientific work and began to search deeper. Indeed, the patterns that make up the beauty anthill are polished, dazzling.

What is the pattern itself?

Pattern-Arabic image, means a flower. We can say that the pattern is stylized by nature. Because many compositions are obtained from nature. Even when they are wounded, they are wounded as a thematic composition on the basis of symbolic meanings. The composition of the pattern is used to decorate national objects of the Uzbek people. One of the largest types of Uzbek folk applied art. The art of embroidery has a centuries-old history.

In embroidery, the pattern, the decoration is drawn by skilled craftsmen, such patterns can be met in the embodiment of architecture, carpet weaving, embroidery, cladding and other Dag patterns. Creating a pattern requires skill-skill, diligence, long exercises-did the master. The embroiderers in the past formed the most knowledgeable-grain, talented part of the folk masters, they are on the Masters he received education, knew different sciences (literature, music, history, chemistry, mathematics)well.

Making a pattern composition requires much more patience. With coloring and decorating patterns, their beauty, meaning and meaning are expressed through consonant sounds. At the stages of coloring the patterns, elements such as ground form, flower, Rod, Leaf are mostly round, subject to a single color coloration. The stages of coloring the pattern are as follows:

1. Color the floor (taiga) of the pattern.
2. Color The Shape of the pattern in the middle.
3. Color the flowers, leaves and bands of the pattern.
4. Color the pattern with a scarf and road lines.
5. To give an ink pen and propagation to the pattern.
6. Draw white bands and Obis of the pattern

When coloring on patterns, it is necessary to draw in pencil lines, pay special attention to incomplete staining. If the colors of the pattern are not painted in a coherent way, then the ink will not come out as if the make-up given in the pencil was made. The result will spoil the beauty and beauty of the pattern.

The Uzbek fine art of the 20th century developed in harmony with its traditional art of practical decoration. The Masters of the people gave life back to our national art, which has been preserved for centuries, and developed it with new-new polishes.

Architectural monuments, archaeological excavations in the territory of Central Asia indicate that the carvings developed here from ancient times. Types of Applied decorative art (pottery, copper, jewelry, carpet weaving, embroidery, pottery, etc.) and the development of architecture also necessitated the development of decoration. Kettledkale, grounding, blindfold, step. The attractiveness of pattern patterns of different styles found in sweat, Ayrat, childhood, Varakhsha, Afrasiab and other places is evident from the high culture of ancestors. Embroidery was widespread, especially in the middle ages (9-12, 14-15, 18-19 centuries). Kito-bat sanatiaa the main role of painting, painting in the decoration of hands with figurative works; the application of na-QS in architecture, especially developed, having its own laws and styles, the combination of specific colors and independent incarnations.

At the beginning of the twentieth century, the diplomat was a public official. Polovsev lived in Tashkent. He was very interested in eastern culture. So uchuy he built himself a European House. The building consisted of a high Hall, a hotel, a hostel and other rooms. A. Polovsev is an ethnographer who knows Uzbek folk art well. S. He appoints Andreyev as the head of decorative works. He was an outstanding ethnographer who collected samples of Uzbek folk art and gave his life to study them. In addition to Tashkent, Kokand, Bukhara, Fergana and other cities were invited to decorate this building with ganch carvings, wood carvings and carvings.

Shular in the sentence there were also master Shirin Muradov, Master Arslochkul Nazarov, Master Usman Ikromov, stone carving Lionkulov and other ganchs. M. S. Andreyev divided the work of the duchess into Masters, chunanchi was handed over to the Masters of Bukhara, decorating the East and North walls of the workshop, the niche, the western and southern walls of the turshkent. In 1902-1903, the house was built in Europe and decorated in the uzbek millimetre. Other types of Applied Art rely on this type, and on the basis of this type, another type of art appears. Master Saidmahmud and Saidahmad, who made similar compositions, and the cultural heritage of their ancestors, give pleasure and joy to the person.

4. CONCLUSION

The continuation of the work of such teachers and fathers is our youth's farce and debt! In vain, the president did not say that our youth is the creator of the future!

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